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THE GREAT RENUNCIATION

THE instances of great geniuses who, being aware of their transcendent faculties, have endowed the world with their works under the name of another and themselves remained unknown, are exceedingly rare. Great minds find food and drink in the glorious fame their names receive. Those are indeed minds of god-like poise and fortitude which can forego the universal plaudits of their own times, find their reward in the goodness they confer, and leave their fame to that time when they are centuries in the dust. Perhaps no greater literary genius has ever appeared in the history of mankind than the one evinced in the Shakespeare writings. It is asking much of modern times to believe that the great art known as Shakespeare's is the product of an unknown. It is asking much to believe that any mortal man could renounce such a birthright—could put aside such a crown of immortal glory. Yet it must be apparent to every unprejudiced mind that it is not asking too much of Francis Bacon—he who delved so deeply as a pioneer in the mines of truth, who laid such deep bases for eternity, who put his hands to plans which centuries could alone carry out, and who left his name to "future ages."

But assume a mind capable of so great a sacrifice, and a thousand questions assail us. What could be the mental attitude of a man towards such a sacrifice of himself—such a separation from his own genius? Why should he deliberately bury from human view such a moiety of his own soul? What purpose could be accomplished? Could he feel callous and indifferent? Was there no sense of deep loss? No bitter regret? No description and praise to himself of such mental "orphans and unfathered fruit"? No watching over these literary children in secret? No hopes for their immortality? No pride in their praise by others? No defence against their censure? No wish that somewhere, some sharp minds would read the secret and accord the earned meed of praise? No hope that at last his own image would be found in the immortal lines? Did he find pleasure and consolation in the exercise of his poetic art, though carried on in secret? Did he delight as a father in the active deeds of his mental children? Did he gloat in secret, like a miser, over his literary treasure? Was there no fond farewell? No sweet dream of possession and sad awakening? Certainly, a soul so finely attuned as that of Francis Bacon must have experienced many such emotions. And is it possible that he has left us nothing of it all? This man, so secret, so enigmatical, so allusive in many of his expressions—is he for ever dumb? With every human emotion passing under his pen, is it possible that so unique a literary position could have been left unexploited? Fortunately, that question has been clearly answered in the negative. In "Shake-speare's Sonnets" it is all delineated with the most exquisite sympathy and skill, but veiled behind allusive expression and masterly imagery. In these amazing verses, the autobiographical character of which is universally recognised, the poet has, as has been truly said, "poured

out his soul," but has left his story to be read by "love's fine wit." To tell this story fully, accompanied with its wealth of circumstantial evidence and textual criticism, would require a folio volume. Yet it may be briefly sketched, and the details of interpretation left to the reader who may desire to fill in the bare outlines. In this story Southampton and Herbert, the "Dark Woman," and every meretricious suggestion, disappears from view. The verses are found, when the mask of the "suspect of ill" is removed, to be as pure as Benson vouchsafed them to be. That mask is the popular subject of Love and the dramatic situations and vocabulary involved in a representation of that passion. By the most exquisite skill and imagery, however, the whole is made to apply by allusive or perspective literary art, to Bacon and his poetic genius. It is the highest poetic art known. As Sonnet 24 says,

> "And *perspective*, it is *best* painter's art."

In the first nineteen numbers Bacon calls upon his genius, figured by the elder Cupid, to reproduce itself in art children, and closes the series with those two great trumpet blasts of fame found in 18 and 19. And this idea of mental breeding is no fanciful suggestion. How it may be done was "hammered out" by King Richard in the dungeon at Pomfret, as follows :

> My brain I'll prove the female to my soul;
> My soul the father; and these two beget
> A generation of still breeding thoughts;
> And these same thoughts people this little world.
>
> —*King Richard II.*, v. 5.

But Montaigne has treated fully the subject of intellectual children, and in language strikingly similar to that used in these first seventeen Sonnets. In Chapter VIII. of the Second Book (Florio translation) he says :

> Now if we shall duly consider this simple occasion of loving

our children, because we have begotten them, for which we call them our *other selves;* it seems there is another production coming from us, and which is of no less recommendation and consequence. For what we *engender by the minde*, the fruits of our courage, sufficiency, or *spirit*, are brought forth by a far more noble part than the corporal, and more our owne. We are both father and mother together in this generation; such fruits cost us much dearer and bring us much honor, and chiefly if they have any good or rare thing in them. For the value of our other children is much more theirs than ours. The share we have in them is but little, but of these all the *beautie*, all the *grace*, and all the *worth* is ours. And therefore do they represent and resemble us much more lively than others. Plato addeth, moreover, that these are *immortal* issues and *immortalize their fathers*.

Montaigne then follows with historical examples of this love for intellectual offspring. He writes of Helidorus, who lost his prelateship rather than forego his romance of *Theagenes and Charidea*; of Labienus, whose books were burned, and who, unable to survive the loss of his "deare and highly-esteemed issues," killed himself in the tombs of his ancestors; of Geruntius Cordus, who pined away because his books were consumed by fire; of Lucane, who, condemned to death by Nero, opened his veins and expired reading his own verses. And it is peculiar that Montaigne then immediately proceeds to compare himself with the ancients he has named and in connection with poetic creations. He continues:—

And I wot not well, whether *myself* should not much rather desire to beget and produce a perfectly-well-shaped and excellently qualitied infant, by the acquaintance of the Muses than by the acquaintance of my wife. *Whatsoever I give to this*, let the world allow of it as it please, I give it as purely and irrevocably as any man can give it to his corporal children. That little good *which I have done him* is *no longer in my disposition*. He may know many things that myself know no longer and *hold of me* what *I could not hold myselfe;* and which (if need should require) I must borrow of him *as of a stranger*. If I be wiser than he, he

is richer than I. There are few men *given unto Poesie,* that would not esteem it for a greater honour to be the fathers of Virgils Aeneidos than of the goodliest boy in Rome and that would not rather endure the losses of the one than the perishing of the other. For, according to Aristotle, of all workmen, the Poet is principally the most amorous and conceited of his labours. . . . Nay, I make a great question whether Phidias, or any other excellent Statuary would as highly esteeme and dearly love the preservation and successful continuance of his natural children, as he would an exquisite and matchless-wrought Image, that with long study and diligent care he had perfected according to arte. And as concerning those vicious and *furious passions* which sometimes have inflamed some fathers to the love of their daughters or mothers towards their sonnes, the very same and more partially earnest is also found in this other kind of childe-bearing and alliance.

In Sonnet 20, Bacon describes the personal appearance of the elder Cupid, the figure of his genius, and there is disclosed for the first time that he has been "defeated" of that genius and that in some manner they are separated. In 25 he congratulates himself that he is practising his art in secret, where he is not subject to princes' frowns or favours, and where he "may not remove nor be removed." In 27 and 28 and 43 is described the nightly work of the imagination, and which Lady Anne believed was ruining Francis' digestion. In 29 and 30, he consoles himself in the disgrace he was suffering with the practice of his poetic art where he could, like a lark, "sing hymns at heaven's gate." Numbers 33, 34, 35 and 36 treat of his own fault in writing behind a mask, disclose and justify the separation between himself and his genius, all with the most exquisite and sincere feeling. In 35 he commences a "lawful plea" of self-justification, and which continues to and closes with 42, where the whole problem is happily solved by the last couplet—

> But here's the joy; *my friend and I are one;*
> Sweet flattery! then she loves but me alone.

In 36 he confesses that the "separable spite" must exist, but that he cannot acknowledge his poetic genius. In 37 he is the "decript father" who delights in the active deeds of his intellectual child. In 44 and 45 is again disclosed that it is his *spirit* ("the better part" of 39) which is with his friend, and in 48 and 49 he treats of the hiding of his intellectual jewels and the fear of their ultimate loss; he proposes to hide ("ensconce") himself in his verses until the future shall identify his poetic art with his philosophy. In 52, like a miser, he gloats over the hidden intellectual treasures of his poetic labours. In 53 we are assured that his genius is a revival of the Greek Classics, and again that it has the form of a man ("Adonis), and the face of a woman ("Helen")—that it is "*painted new*" in "*Grecian tires.*" In 63, 64 and 65 he proposes to fortify himself against the oblivion of time by the immortality of his verse. In 66, 67 and 68 he mourns the degeneracy of his times, and from which he would gladly be gone, save that he must watch over his art, which, being devoted to Nature, or philosophic truth, is used by Nature as a map to show the "false art" of his own times what true poetry was in the Golden Age.

Numbers 72, 73, 74 and 81 treat with beautiful melancholy of the poet's own death, but he contents himself with the fact that in these verses his life has a memorial. He is to devise a "virtuous lie" (either the Shakespeare lie or the lie of the "suspect of ill" of the Sonnets) for the purpose of giving proper praise to his own genius, and which otherwise, with good manners, could hardly be done.

Sonnets 78, 79, 80, 83, 85 and 86 deal with the supposed "rival poet," but it is evidently a contemporary who is also praising the Shakespeare genius. In 85 this praise embarrasses the poet and tongue-ties him to such an extent that he can only exclaim "Amen!" "'Tis

so!" "'Tis true!" This great poet, who was also praising Bacon's genius, was probably Spenser.

In 87 he takes a beautiful farewell of his poetic soul. To him it was a beautiful dream, wherein he was king of the poetic realm, but wakened at last, it was indeed "no such matter." To him only remained the memory of his art and his irreparable loss. This is, veritably, the Great Renunciation, and the subject of this loss and separation continues through 88, 89, 90, 91, 92 and 93. Sonnet 87 is a marvel of hard, compact and allusive thought, and is worth the profound study of every Baconian. It was too hard a problem for the late Walter Begley, and I believe its reproduction and analysis here to be fully justified by the importance of the results obtained by its careful interpretation. The sonnet is as follows:—

Farewell! thou art too dear for my possessing
And like enough thou know'st thy estimate;
The charter of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gavest, thy own worth then not knowing,
Or me, to whom thou gavest, else mistaking;
So thy great gift, upon misprison growing,
Comes home again, on better judgment making.
Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking no such matter.

Is it possible for moderns to realise the feeling of self-sacrifice that must necessarily have come to such a sensitive mind as Bacon's upon deliberately renouncing his mighty poetic works, and the greatness of which he fully realised? Such a feeling, aided by such marvellous power of expression, might well produce the profound pathos and beauty of Sonnets 87 to 96, and which

Mr. Wyndham calls "a single speech of tragic intensity, written in elegiac verses more exquisite than Ovid's own." And this is caused, we are gravely informed, by reason of Shakespeare's miff because another poet joined in praise of Southampton! The lawyer is again here, and the law terms come tumbling over each other—"charter," "releasing," "determinate," "patent," "misprison," and "judgment." This looks very much like the future Attorney-General bidding farewell to the fruits of his poetic genius. Yet we are come to deep waters. Why should Shakespeare bid farewell to his supposed great patron, Southampton? How could he look upon the Earl at all with any possessory right? Noble patrons scattered their largesses where it suited their interest or their fickle fancies, and which hungry poets took with humble and obsequious gratitude. "Increasing coldness," says Professor Dowden, but where is there any evidence of it except as painfully extracted from the Sonnet itself? How could the Earl be bound in any way to the poet? How could Southampton "give" himself to Shakespeare without knowing his own worth? Such difficulties, with others, were too much for even Mr. Massey, the professed Southampton advocate, and the number becomes "dramatic" and speaks in the "character of Southampton to Elizabeth Vernon." But these two were married in 1598, probably three years before the Sonnet was written, and the former's bonds, instead of being "determinate," or ended, were securely rivetted to the object addressed. Neither was she "too dear" for his "possessing," as the unsavoury history discloses, and there was no dream about it, either. No; the great idea of Bacon's separation from his master mistress still continues. His poetic genius is too dear for his possessing—and possibly too dangerous, also. The "worth" of this poetic faculty was

itself a "charter," or its own authority, for its releasing from himself, just as the charter of the sovereign released certain rights to certain subjects. But what "bonds" did Bacon have in his poesy, or his genius, which were ended? Possibly his rights of authorship, which he abandoned, or his sense of ownership through his own creations. But Bacon has himself told us plainly. He says:—

In philosophy the *mind is bound to things;* in *poesy* it is *released* from the *bond* and wanders forth and feigns what it pleases.—(Spedding, Vol. 10, p. 405).

What is this last extract but Bacon saying covertly that in his philosophy he is bound by the limits of his time and position, but that in his poesy he "wanders forth" in disguise and feigns or says what he pleases? Is this curious concatenation of "poesy," "bonds," and "releasing" only another miraculous coincidence? He holds his poetic genius, he says, by a grant—"by thy granting"—and this grant, or charter, was the "charter of thy worth," and thus by its worth only did he hold his poesy. Now, this "worth" which is said to be the "cause of this fair gift" in him is "wanting"—that is, this genius was an endowment of Nature to him for which he could not claim the credit. He was not the cause. Thus the same grant, or "patent," as it is now called, "swerves" back to the one who gave it. He enjoyed the gift in himself of his own genius, but he has released it and bidden it a sad farewell. But this gift was free because his spirit gave itself. It was a *free patent*, as was known in law. It incurred no obligations towards the recipient. This is as Bacon says in "Colours of Good and Evil":—

These properties which we enjoy by the benefit of others, carry with them an obligation which seemeth a kind of burden; whereas the other which we derive from ourselves, are like the

freest patents, absque aliquo inde reddendo ("without anything whatever to be returned therefor").

Thus Bacon possessed his poetic genius as a "dream," and we must remember that he says, "*Poesy* is a *dream* of *learning*." It was while he was dreaming and sleeping as a poet that he possessed this lost genius. While poetising he was a king of poets—"in sleep a king." But, Bacon continues, "it is time for *me* to *awake*," and when he does awake, or ceases his poetic art, his genius is gone. In waking it is "no such matter." What is this "farewell" of Bacon's but that tender farewell of Lucane for his intellectual children when reciting his own verses after emptying his veins, and of which Montaigne further says :—

What was that but a kind, tender, and fatherly farewell which he tooke of his children ? representing the last adieus, and parting embracements, which at our death we give unto our dearest issues ? And an effect of that natural inclination which in that last extremity puts us in minde of those things which in our life we have held *dearest and most precious ?*

And in one of the Sonnets Bacon says :—

"Thou art my *dearest and most precious jewel.*"

And hear him, again, about the free patents conferring splendid honours :—

"And, thirdly, these splendors of honors are like your *freest patents*, absque aliquo inde reddendo."—(Letter to King, 1620, "Francis Bacon and his Times," Spedding, Vol. 4, page 83).

F. C. Hunt.

MASQUE MUSIC IN BACON'S TIME

MUSIC, though considered one of the lighter Arts, has always taken an important place in Court ceremonies, and triumphal festivals, and it winds like a thread through the history of the English Kings, and the English people. It makes its influence felt, and becomes an important factor on many occasions. Francis Bacon must have heard a great deal of both good and bad music. He heard the best music performed at his Sovereign's Court, and he often listened to the ballads which were composed by his countrymen, and hawked in the streets. At the playhouse occasional songs were introduced, as we well know, especially in the Shakespeare plays, and at Whitehall Palace; the music for the elaborate masques there was composed by the most accomplished musicians.

In looking for these old tunes and songs, one finds many of them have strange histories connected with some historical event, or public scandal, or a marriage or death, and that the pages on which these tunes have been written down by the long since dead hand have gone through many vicissitudes also.

What a story some of these could tell of Kings and Queens, and coronations and funerals!

Some pages may have been handled by "Shakespeare" himself.

We will first take the Masque tunes of the Court. Masques were allegorical musical plays, hardly to be called operas; they were pantomimes more properly, which were composed for a particular occasion, and got up at great cost.

Twelfth Night was never passed over without a Masque in Elizabeth's Court, and among the gentlemen of Gray's Inn and the various Inns of Court.

We read that "Gentlemen of the Inns of Court held Revels 4 times a year and were *obliged* to dance."

An important marriage, say of a personage high in the Sovereign's favour, was also the signal for a "Masque," and a committee was formed to settle on a plot or "device," or series of scenes—generally something connected with the topic of the day in Royal circles.

On the plot being settled upon by the courtiers, one of the literary spirits, skilled in the art, was told off to write the tale, and the most celebrated versifier was given the task of adding lyrics, and a well-known musician of the day was engaged to write the music appropriate to the device and verses.

After this was arranged it was necessary to get the performers for the Revel.

Men generally took the female parts, though occasionally ladies walked the stage.

In the "Masque of Blackness," written by Ben Jonson and Inigo Jones, King James' Consort, Queen Anne, and her Ladies in Waiting, elected to conceal their faces, and appear in the play. This play cost £10,000. Masques were generally worn, and a procession of masquers opened the proceedings. Between the 1st and 2nd part of the Masque an "Antimaske" was introduced (the word comes from anticks or antics, and meant buffoonery and parodies in every form), when the actors wore masks of animals, and danced in pantomime certain measures, which usually began in common time and ended in triple time in a whirl of playfulness.

The scenery was drawn across the stage and was called a "Travers," while the supposed locality of each scene was written over it.

The gestures of the actors were talked of as "motions" of the arms and body, and "Platt's"

(plots) were stage directions or Scenarios, written on a board hung up near the prompter's box.

One or two of these Masques in Bacon's day were thought to be so clever that they were printed, some with their music, and some without.

The old music is rather difficult to read, as it is not barred. Bars were put in when the music was in score, but when for an instrument alone, or for one voice, the music was not barred till about the year 1666. One Masque with music, which is in print, was performed at Whitehall, at the marriage of Lord Haye on Twelfth Night, 1607, when that nobleman married Honora, the daughter and heiress of Lord Dennye. It was invented and set forth by Thomas Campion, Doctor of Physic, London. This Masque cost several thousand pounds, and is called "*The Night and the Hours.*"

The words of the lyrics were by Campion, and several of the airs too.

This Dr. Campion was a wonderfully versatile genius, being poet, musician, doctor, and several other things, and he arranged that the orchestra on this occasion was large, and divided into three groups.

On the right hand of the dancing-place were consorted ten musicians with bass and also "mean" (middle) lutes, a bandora, a double sackbut, and a harpsichord, with two treble violins.

On the other side, nine violins and three lutes, and opposite them six cornets and six Chapel voices (boys' alto voices); also hautboys at the back of the stage. The songs in this Masque are arranged to be sung by one voice, accompanied by a lute, or bass viol, and the accompaniment is printed in lute notation, which consists of the letters of the alphabet up to K, arranged upon lines.

A goodly body of sound this must have been, and by a quaint engraving on the back of the title-page of the

old book we see that the costumes must have been equally magnificent.

A few years later Lord Bacon was called upon to provide a more elaborate play, which was produced with music in the same hall, when another of the King's favourite young courtiers, Robert Carr, Viscount Rochester, who became Earl of Somerset, was married. But this wedding was a very different affair, and all who were present had reason to remember it unpleasantly afterwards.

Before describing this Masque it may be well to sketch the history of the principal persons for whom Lord Bacon provided this gorgeous Revel.

As is well known, the Earl of Somerset's career was a strange one.

He began life as Robert Car, or Ker, third son of Sir Thomas Ker, of Ferniehurst, and was a lad of good Scottish birth.

As a boy he had been employed at James' Court for a short time, but had been sent to France by his father, as was the fashion of the day, to get polished up in various accomplishments.

He returned home in a year or two to seek some congenial employment, and happened to be engaged at a tilting match when the King was present. It was his duty to present his master's *insignia* to the King, but in riding forward to do so his restless horse reared, and threw its rider to the ground with a broken leg at King James' feet.

There the handsome lad lay till assisted to rise by the kindly-natured monarch, who at once perceived that he was helping a very good-looking youth, who pleased his eye. He directed that Robert Car should be taken to a room in the Court, and there every day the King visited him, and gradually assumed the roll of his teacher. The boy got well, and quickly rose in

the favour of his instructor, and finally he became chief attendant, and close companion of his Sovereign.

His good looks were the cause of his ruin in life, for he attracted the admiration of the youthful Countess of Essex, daughter of the Earl of Suffolk, who at the age of thirteen had gone through a boy-and-girl ceremony of marriage with the son and heir of the Earl of Essex, who was beheaded by Queen Elizabeth. Seven years after the marriage the young Earl was just about to assume the position of a husband, when his wife the Countess unluckily fell in love with Robert Car—Lord Rochester, and nothing stopped her wild passion for him. Rochester was carried away by her eagerness, and together they plotted to secure a divorce between the Earl and Countess, so that they might be married as soon as possible.

Their impatience brooked no delay, but they found a serious obstacle in the person of Rochester's secretary, Sir Thomas Overbury, a highly moral gentleman, who was a writer of some repute, and had many friends. On some excuse they induced the King to cast the unfortunate man into prison, but his death, which they hoped for, was not speedy enough for them, and fearing he would still betray their illicit amour, the Countess, with the help of her minions, managed to poison his food, till the miserable man could no longer cling to life, and he died in fearful suffering and disease while still a prisoner.

Shortly after Overbury's death, Rochester, who had been raised to the rank of Earl of Somerset, to be more in keeping with his bride's rank, married the divorced Countess of Essex.

Their criminal happiness was short lived, as young George Villiers had now got the King's ear, and had determined to cause the downfall of his rival. He seized on the rumours that Overbury had died by

poisons sent to the prison by Lady Somerset, and the guilty pair were brought to trial and only escaped the gallows by the weakness of King James.

It was for the marriage of this couple that Lord Bacon provided hurriedly in three weeks, *The Masque of Flowers*, December 26th, 1613, all unwitting of the horrible guilt of the bride, and bridegroom, whom he afterwards had to judge.

This was given in Court, and the description of the Masque was printed in full afterwards, and the dedication runs thus :—

To the Very Honourable Knight
Sir Francis Bacon,
His Majesties Attorney General.

Honourable Sir

This last Maske, presented by Gentlemen of Graies Inne, before his Majestie in honour of the marriage, and happy alliance between two such principall persons of the Kingdome, as are the Earl of Suffoke, and the Earle of Somerset, hath received such grace from his Majestie, the Queen, and Prince, and such approbation from the generall, As may well deserve to be repeated to those that were present and *re*presented to those that were absent, by committing the same to the Presse, as others have been. The dedication of it could not be doubtfull, you having been the Principal, and in effect the only person that did both encourage and warrant the Gentlemen, to show their good affection towards so noble a Conjunction, in a time of such Magnificence. Wherein we conceive without giving you false attributes which little neede when so many are true. That you have graced in general the Societies of the Innes of Court, in continuing them still as third persons with the nobility and Court, in doing the King honor, And particularly Graies Inne, which as you have formerly brought to flourish both in the auncienter and younger sort, by countinencing Vertue in every qualitie ; So now you have made a notable demonstration thereof in the later and lesse serious kind by this. That one Inne of Court by itselfe, in time of a Vacation, and in the space of three weekes, could performe that which has been performed,

which could not have been done, but that every man's exceeding love and respect to you, gave him wings to overtake *Time* which is the Swiftest of Things. This which we alledge for your Honour, we may alledge indifferently for our excuse, if anything were amiss or wanting, for your time did scarce afford moments, and our experience went not beyond the compasse of some former employment of that nature, which our grave studies mought have made us by this time to have forgotten.

And so wishing you all encrease of honour we rest humbly to do your service.

I G.
W D.
T B.

This pedantic dedication lets us see that Gray's Inn was grateful to the new Attorney General for having helped them so generously, and we can here quote from a letter of Chamberlain's:—

"Sir Francis Bacon prepares a masque to honour this marriage, which will stand him in above £2,000, and although he have been offered some help by the House, and especially by Mr. Solicitor Sir Henry Yelverton, who would have sent him £500, yet he would not accept it, but offers them the whole charge with honour."

Some puns are made upon the Bridegroom's name, and the actors take the characters of the Seasons in the play. Here is *the device of the Masque* (which as usual starts with a challenge). "The Sunne willing to doe honour to the marriage betweene two noble persons of the greatest Island of his Universall Empire, writeth his letter of Commission to the two Seasons of the yeare, the Winter called '*Invierno*,' and the Spring, called '*Primavera*,' to visite and present them on his part, directing the Winter to present them with sports such as are commonly called by the name of Christmas Sportes, or Carnaval Sportes, and the Spring with other sportes of more Magnificence.

"And more especially that Winter for his part take

knowledge of a certain Challenge which had been lately sent and accepted between *Silenus* and *Kanasha* upon the point '*That Wine was more worthy than Tobacco, and did more cheere and relieve the spirits of man.*' This to be tried at two weapons, at Song and at Dance, etc., etc.

"The same letter containeth a second speciall direction to Spring 'that whereas of ancient time, certaine beautiful youths had bin transformed from men to flowers, and had so continued to this time, that now should be returned again into Men, and present themselves in Masque at this marriage.'"

Winter brings in a challenge consisting of an Anticke Maske of Song, and the Anticke Maske of Dance, etc.

The description of the costumes gives us an idea of the dress used on this occasion.

"Winter was attired like an old man, in a short gown of silken shagge, like withered grasse, all frosted and snowed over, and his Cappe, Gowne, Gamashes and Mittens furred crimson, with long white hair and beard hung with icecicles.

"Then entered *Primavera* attired like a Nymph, a high attire on her head, with knottes of faire hair and Cobweb Lawnes (Ruffs) rising one above another, garnished with flowers to some height, and behind falling doune in a pendant, an upper body of cloth of silver storie, naked necke and breast, decked with pearles, a kirtle of yellow cloth of gold wraucht with leaves, a mantle of green and silver, stuffe cut out in leaves, white buskins tied with green ribands, fringed with flowers.

"*Gallus* appears as 'Post,' attired in yellow damaske doublet and bases, the doublet close, wings cut like feathers, a Pouch of carnation sattin, wherein was a packet hung in a Bawdreche of the same, a paire of yellow bootes, spurres with one long pricke like a

Cocke, a little Hatte of yellow damaske, with a plume of red Feathers like a crest.

"'Gallus mine own brave bird, welcome in troth.'"

The music on this cccasion aimed at high-class, and the songs were sung by Medius, Contretenor, Tenor, and Bassus. These madrigals seem a little dry to the present generation, but are interesting to old music-lovers, and the Masque having been written by Lord Bacon gives it additional interest.

ALICE CHAMBERS BUNTEN.

Description of tune called
"Sir Francis Bacon's Masque."
British Museum, 10,444.

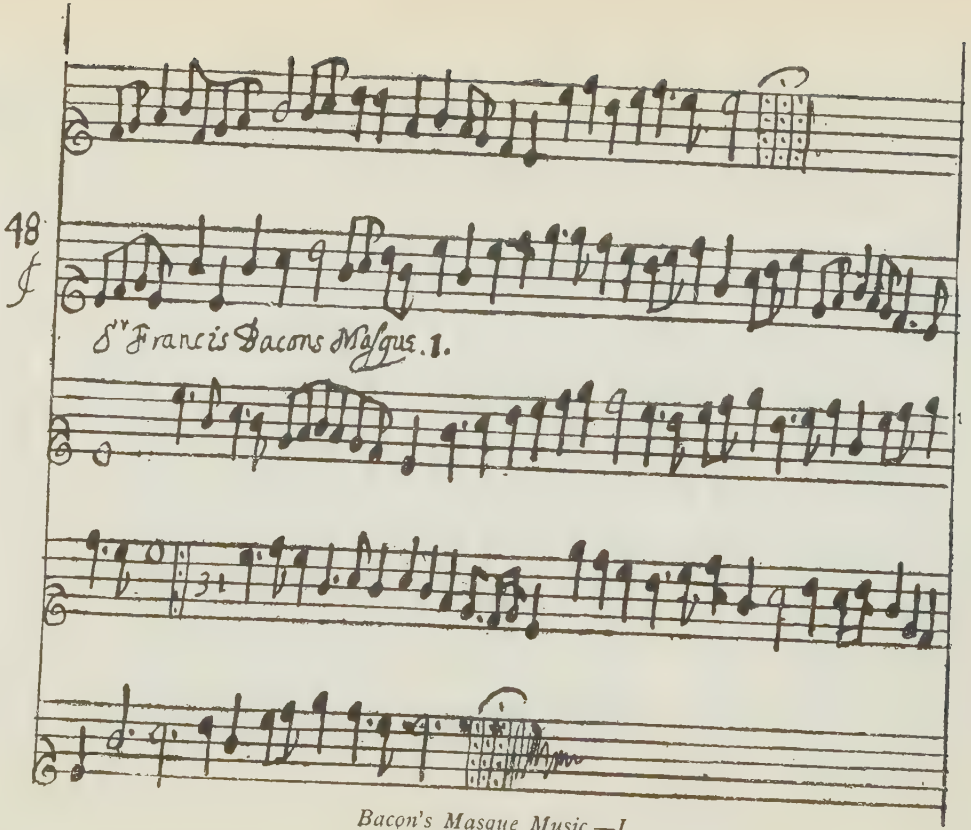
In the Manuscript Room of the British Museum there is an undated book of tunes in MS.

This was evidently the tune-book of the conductor of the orchestra for the Court Masques, or of a first violin, as there are no words in it, save the names of the tunes.

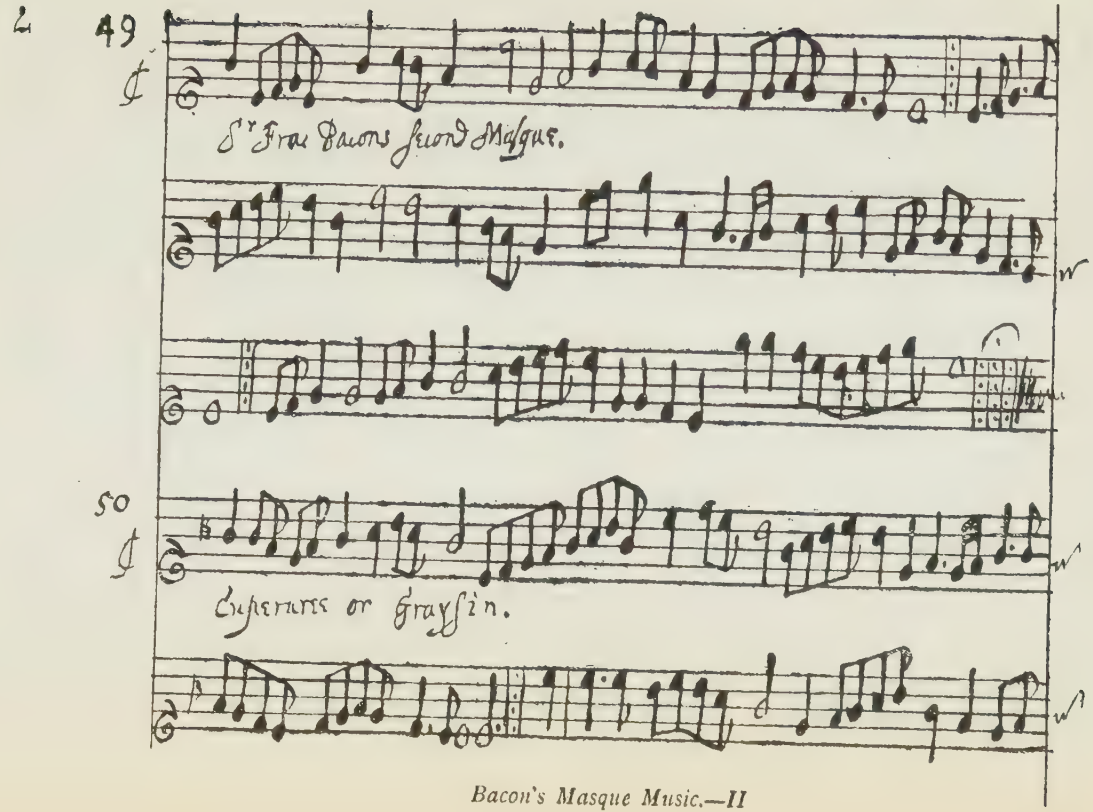
The bass of the tunes is separate, and bound up at the end of the book, and the book contains groups of different kinds of music in various hand-writing, all bound up together afterwards. There are about 120 Masque tunes in it. The first is called "The Queen's Masque," and the 48th is called Sir Francis Bacon's Masque I. The 49th is Sir Francis Bacon's Masque II.

The writing covers a good many years. Hundreds of Masques were performed during Bacon's day, but very little of the Masque music was printed. It would be interesting to know if this Masque had been performed in honour of Sir Francis Bacon's marriage. A tune from Lord Hayes' marriage Masque is in this book, and also one from the Earl of Somerset's, so it is not unlikely that No. 48 was the wedding Masque of our great philosopher.

ALICE CHAMBERS BUNTEN.



Bacon's Masque Music.—I.

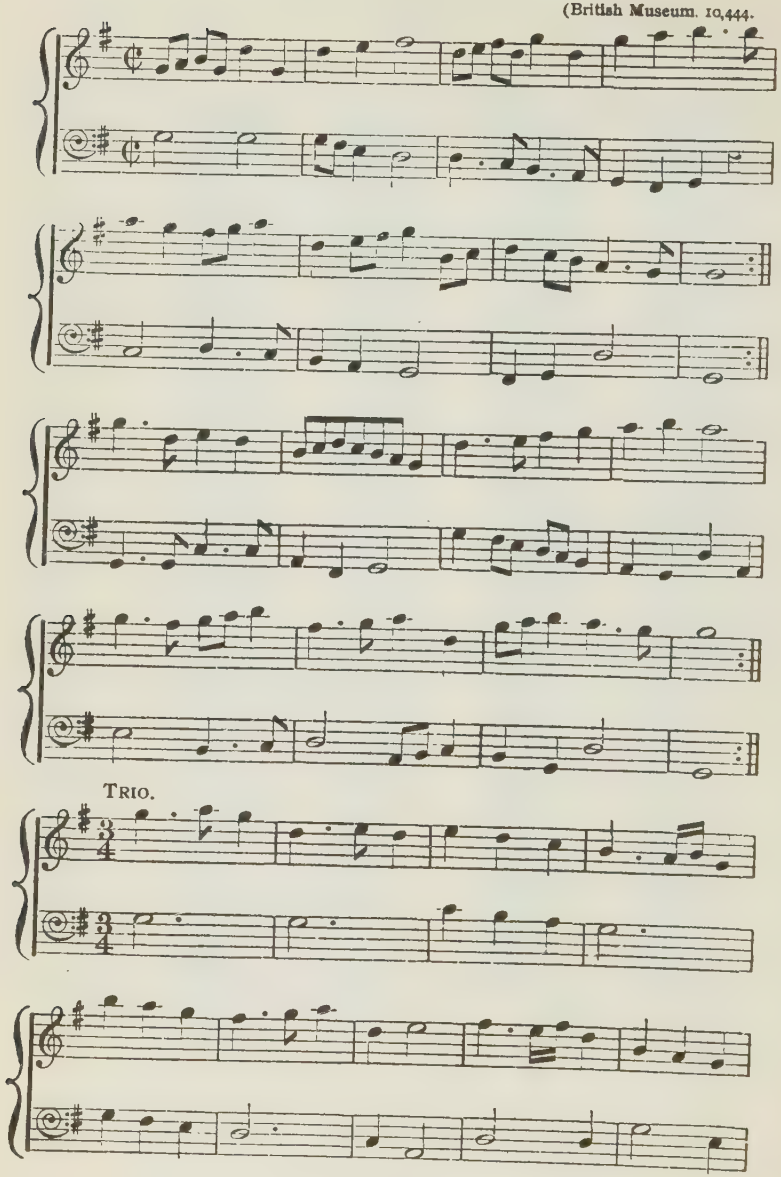


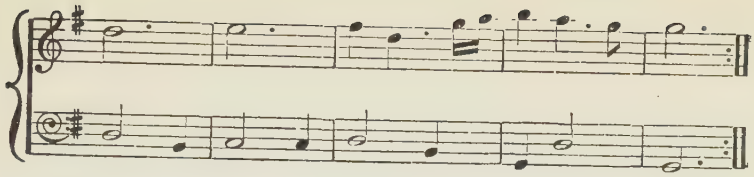
Bacon's Masque Music.—II

SIR FRANCIS BACON'S MASQUE.

With its original Bass.

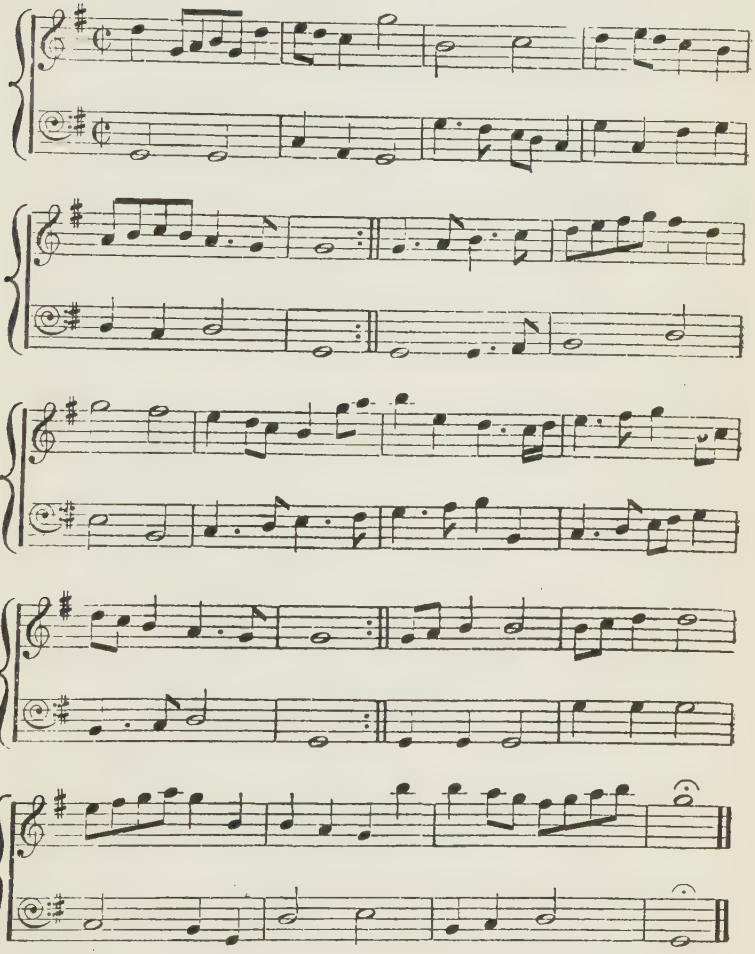
(British Museum. 10,444.





SIR FRANCIS BACON'S SECOND MASQUE.

With its original Bass.



Bacon's Masque Sonnet

SIR,—The other day I took up Nathaniel Holmes's *Authorship of Shakespeare*, and came—not for the first time—on the following sonnet, written by Bacon for a Masque produced in 1594 :—

"Seated between the old world and the new,
A land there is no other land may touch,
Where reigns a Queen in peace and honour true ;
Stories or fables do describe no such.
Never did Atlas such a burden bear,
As she in holding up the world opprest ;
Supplying with her virtue everywhere
Weakness of friends, errors of servants best.
No nation breeds a warmer blood for war,
And yet she calms them by her majesty ;
No age hath ever wits refined so far,
And yet she calms them by her policy :
To her thy son must make his sacrifice
If he will have the morning of his eyes."

Holmes illustrates these lines by quotations from Shakespeare, and I have added to them a few further passages which may be of interest.

Line 1.—"Flying between the cold moon and the earth."
—*Mid. Night's Dream.*

„ 2.—"This land of such dear souls, this dear, dear land."
—*Richard II.*

„ 3.—"In *peace and honour*, rest you here, my sons."
—*Titus Andronicus.*

"This royal throne of kings."—*Richard II.*

"And *reign as king*."—3 *Henry VI.*

„ 5.—"Thou art no Atlas for so great a weight."—3 *Henry VI.*

"And sweet sprites the *burden bear*."—*Tempest.*

„ 7.—"Shall see thy *virtue* witnessed *everywhere*."
—*As You Like It.*

„ 9.—"Against infection and the hand of *war*, this happy *breed* of men."—*Richard II.*

"That island of England breeds very valiant creatures."
—*Henry V.*

„ 10.—"That is not blinded *by his majesty*."
—*Love's Labour's Lost.*

„ 11.—"That, in a Christian climate, *souls refined*."
—*Richard II.*

Line 12.—"Myself have *calmed* their spleened mutiny."
—*2 Henry VI.*

„ 13.—"To save your brother from the sacrifice."
—*Titus Andronicus.*

„ 14.—"Ere I let fall *the windows of mine eyes.*"—*Richard III.*

The whole sonnet is worthy of comparison in idea and expression with the famous eulogy of England by John of Gaunt in *Richard II.* It is rather odd that both Shakespeare and Bacon anticipated Beaconsfield with "peace and honour."

Mrs. Stopes and others insist that there is no "resemblance" between Bacon and Shakespeare.

Is there no "resemblance" between Bacon's "The nation *breeds* a warmer blood for *war*," and Shakespeare's "Against infection and the hand of *war*, this happy *breed* of men"? Is there no "resemblance" between Bacon's "Supplying with her *virtue everywhere*" and Shakespeare's "Shall see thy *virtue* witnessed *everywhere*"? I would like to have a third parallelism to these from any other Elizabethan or Jacobean author.

I may add that Bacon expresses himself somewhat similarly in his *Postnati* speech:—"This island of Brittany, seated and manned as it is, and that hath the best men in the world, that is the best soldiers of the world." Not unlike the opinion of John of Gaunt.

It seems to me that Holmes was not far wrong when he wrote:—"In the style and manner of the versified part [Bacon's Sonnet], in the Queen reigning 'in peace and honour true,' and in the particular mention of her 'virtue,' her 'majesty,' and her 'policy,' surpassing all 'stories or fables,' we are reminded, at once, of the compliment to her memory in *Henry VIII.*; the line ending with 'everywhere,' so often repeated in this very play of *A Midsummer Night's Dream*, falls on the ear like the refrain of the same song; and one line is almost repeated from the third part of *Henry VI.*:—

"'Thou art no Atlas for so great a weight';

and another, from *As You Like It*:—

"'That every eye, which in this print looks,
Shall see *thy virtue witness'd everywhere*';

and the last line closes with a clear ring of the true Shakespearean metal. Certainly, both these oracles must have been delivered out of one and the same holiest vault, or cave, and that no other than Prospero's 'full, poor cell.'"

GEORGE STRONACH.

"SPORTING KYD"

THOMAS KIDD, the son of a London scrivener or writer of the Courte letter, was baptised on 6th November, 1558. He would seem to have followed his father's occupation — that of a person employed to copy in legible handwriting letters and documents prepared or dictated by others.

According to a London Probate record, dated 30th December, 1594, his father and mother surrendered all right to administer the goods of their deceased son, Thomas; so that his death had already occurred.

In 1901 Professor Boas, a learned Shakespearian scholar and author, published a collection of what he believed to be the works of Kyd, together with many valuable comments and notes.

Mr. Boas adjudged as his work two original plays, *The Spanish Tragedy* and *Soliman and Perseda;* one translated play, *Cornelia*, from the French of Garnier; a translation from the Italian of Tasso, entitled *The Housholder's Philosophie;* and a short four-page pamphlet called *The Murder of John Brewen.*

From this article I eliminate :—

1. The Brewen pamphlet, as unimportant, and as being only attributed to Kyd because his name is written upon a print of it.

2. *Soliman and Perseda*, an old play even in 1599, when it was reprinted, because it is anonymous and is mainly ascribed to Kyd because its subject is used as a sub-play in *The Spanish Tragedy.*

This leaves for examination :—

1. *The Spanish Tragedy*, licensed for the Press on 6th October, 1592, printed anonymously in 1594, and alleged by Ben Jonson, in *Bartholomew Fair*, 1614, to have been on the stage for thirty years. It was pro-

bably performed as early as 1586, and certainly before 1589 (see Nash, preface to Greene's *Menaphon*). In 1612 Heywood, in his apology for actors, quoted three lines from the play, and said they were written by Kyd.

2. *The Housholder's Philosophie*, printed 1588, as translated by "T. K." from the Italian of Tasso.

3. *Cornelia*, a translation of the French play *Cornelie*, by Garnier, licensed to the Press 26th January, 1594-5, first printed as by "T. K.," and next printed, 1595, as by Thoma Kid. The ascribed author had, however, died the previous year.

What manner of man was this "writer" who never in his lifetime claimed authorship of the two plays? Could he really have been he who contented himself with the usual copyist's initials on a valuable translation?

Mr. Boas finds internal proof that the "author" was familiar with a fairly wide range of Latin authors, and that he had Seneca's dramas at his finger-ends. Of Spanish he knew a few phrases. Like Shakespeare, he could quote *pocus pallabris*. With French and Italian he was much more familiar. Bel-Imperia spoke in "courtly French."

Mr. Boas is of opinion that the author visited France, because Lorenzo speaks of having seen extempore performances "in Paris amongst the French Tragedians."

Of Italian the author's knowledge was serviceable rather than accurate. Like Shakespeare, geography was not his strong point. The former caused Valentine, in *Two Gentlemen of Verona*, to voyage by sea from Verona to Milan. The latter, in *The Spanish Tragedy*, refers to a sea journey from Lisbon to Madrid. Perhaps in both cases part of the journey was by sea. Though, as a translator he did not reach high-water mark, he was evidently a man of resource and masterfulness.

Witness Mr. Boas, who commented as follows upon both French and Italian translations:—"Yet in spite of gross blunders the version in either case is spirited and vigorous. The Italian prose and the French verse are both somewhat expanded in their English rendering. The imagery becomes more concrete; more of realistic detail is introduced. Occasionally passages of some length are interpolated by the translator. Hence *The Housholder's Philosophie* casts light on Kyd's views on certain subjects. Thus his emphatic elaboration of Tasso's protest against women painting their faces shows that he shared Shakespeare's aversion to the practice."

He showed a love for out-of-the-way words and phrases. He coined words. He reminded Mr. Boas of Spenser in his usage of Middle-English forms. He is also to be found using distinctively euphuistic constructions—a matter of some difficulty, let me say, if your mind is not shaped that way. The author borrowed freely from what are known as Watson's verses and ideas. He used (and perhaps anticipated) a passage of *The Fairie Queene.*

The only autobiographical details vouchsafed by the author occur in the dedication of *Cornelia* to the Countess of Sussex, whose husband owned or protected a troupe of actors. According to this the translation had occupied the author "a winter's week." As it was licensed on 26th January, 1594-5, and was produced in haste, it was probably written during that month to oblige the Earl, who may have wanted a new play for some special occasion.

But the translator was evidently in low spirits. While writing it he endured "bitter times and privie broken passions," which he asks to be taken into consideration. He remarks, "Having no leisure but such as evermore is traveld with the afflictions of the minde than which

the woorld affords no greater misery it may be wondered at by some how I durst undertake a matter of this moment." Yet he had a good conceit of himself. Like the author of the Shakespeare Sonnets, he evidently thought his labours would eternise the lady, for he says, "I have presumed upon your true conceit and entertainment of these small endeavours *that thus I purposed to make known my memory of you and them to be immortall.*" This is rather "tall" if we are dealing with a young scrivener with only one original play to his account! (Bacon had a notion that his *Advancement of Learning* would be an enduring monument to King James.) He promises better work next summer with the tragedy of Portia, and like Thomas Thorpe to the onlie begetter of the Shake-speare Sonnets, concluded by wishing her "all happiness."

Lord Rosebery, in a recent speech, suggested the desirability of making, from time to time, a list of public library books which have lost their usefulness. Professor Boas' "Kyd" will not be one of these. He is too learned. But why, with the obvious inferences and evidence under his spectacles, should he have left to another to point out the true author of *The Spanish Tragedy* and *Cornelia*? I affirm that Francis Bacon wrote the first at about the age of twenty-four, and the second at the age of thirty-three. The "courtly French" was acquired by Francis from September, 1576, to March, 1578-9, during his life at the French Court. He would see the French tragedians perform in Paris. Acquiring his French largely through the ear, his acquaintance with French grammar was likely to be defective, and he was probably never an expert translator. His Italian would naturally be inferior to his French. As an earnest student and writer of poetry from the age of fifteen, which may be gleaned from both the Harvey *Immerito* letters, 1580, and a verse from *The Spanish Tragedy* itself:—

"When I was young I gave my minde
And plide myself to fruitles Poetrie,"

Francis was, by the time he came to England, an accomplished writer of both prose and verse. What is more natural than that he should seek to exhibit in print his wonderful facility? I pass over his first prose, viz., *Euphues*, 1579, and his first considerable verse, *The Shepherd's Calendar*, 1579, both published anonymously. The biliteral cipher story tells how he eventually obtained the use of the name of Spenser as nominal author of his poems, that of Greene for his light tales, and those of Marlowe, Peele, and Shakspere for his plays. *The Mirror of Modesty*, licensed in April, 1579, and *Mamillia*, licensed in 1580, were not printed until the young serving scholar, Greene, came to London in 1583. These arrangements were not accomplished all at once. His early output of plays must have been very considerable, and, as a matter of fact, no plays were printed as by any of the above-mentioned persons until after their respective deaths. The only exception was in the cases of Shakspere and Peele, and then only as to a few.

Yet the plays were being rapidly produced, and it became desirable, and more probably essential, that the public should be diverted from considering the question of authorship too closely.

About 1589 Thomas Nash, another serving scholar from Cambridge, came to London to seek employment, being at that date twenty-one years of age. I am quite satisfied that he, too, permitted his name to be used by a man of twenty-eight, who had a larger experience and culture, and was able to write in various styles; but this, for the moment, is immaterial. In a preface to *Menaphon*, printed in that year (1589), it is sought to be indicated, in an inconclusive sort of way, that the popular plays of *Hamlet*, *Taming of a Shrew*, *The*

Spanish Tragedy, and one other (I think *Titus Andronicus*), which had been staged prior to that year, were the work of Kyd, whose initials had already been placed upon the translation of *The Housholder's Philosophie*, printed the year before, and who is, in the Nash preface, referred to obscurely by the terms "Noverint" and the "Kidde in Æsop," and as one who had intermeddled with Italian translations.

By 1594 both Marlowe and Greene had died, Peele was a debauched wreck. Shaksper's name had only been connected with poems. Towards the end of 1594 Kyd was also dead. What more natural than to put forward Kyd's name as the author of *Cornelia?* In 1594-5, when this translated play was printed, Francis was in very low water. He had offended the Queen, was forbidden the Court, and was manifestly hard up, unwell, weary of delay, dejected and miserable. He seems later on to have redeemed his promise in the dedication to the Countess to write a play on the subject of Portia, as the tragedy of *The Merchant of Venice* was produced in that or the following year. About 1595 Mr. Har, a poet, whom Mr. Boas identified as Sir William Herbert, appears to have known who was the real author both of *Lucrece*, printed 1594, as by Shakespeare and of *Cornelia*, printed 1595, as by Kyd. This poet wrote :—

> "You that have writ of chaste Lucretia
> Whose death was witness of her spotless life
> Or pen'd the praise of sad Cornelia
> Whose blameless name hath made her fame so rife."

So that the name Shakespeare on *Lucrece* and the name Kyd on *Cornelia* had not deceived one frequenter of the Court at any rate. But to proceed.

We have seen how well aquainted the author of *The Spanish Tragedy* was with courtly French and with Italian.

Mr. Boas shows that he was also well acquainted with law terms. A young scrivener, or in other words copyist of legal documents, might be familiar with the terms, action of batterie, of debt, action of the case, pleading, bond, equitie, lease and even ejectione firmæ, but the formal phraseology of international law used in the articles of marriage between Balthazar and Bel-Imperia (*Spanish Tragedy*), would certainly be beyond a scrivener's ken.

Bacon, while with the British Ambassador, would have had much to do with international law. The practice of altering, expanding and improving upon the work in course of translation, to which Mr. Boas draws attention in the author, was also a settled habit with Bacon. That Francis at an early date, 1583, allowed to practice at the Bar, was an able and cultured lawyer we also know. We know, too, that he was a user of out-of-the-way phrases and an inventor of new words. *The Spanish Tragedy*, moreover, met with the experience common to "Spenser's" *Fairie Queene*, to "Marlowe's" *Faustus*, and to several Shakespeare plays. Subsequent to the deaths of Spenser, Marlowe and Shakspere, certain of the works ascribed to their authorship received important additions and alterations at the hands of a brilliant but unknown expert.

In his *Shakespeare Symphony* (p. 301), Mr. Bayley cites a very strange instance of the manner in which Bacon's and "Kyd's" minds synchronised. In 1594 Bacon, wearied by fruitless applications for employment, wrote to his friend, Fulke Greville :—

> What though the Master of the Rolls and My Lord of Essex and yourself admit my case without doubt, yet, in the meantime, I have a hard condition to stand, so that whatsoever service I do to her Majesty, it shall be thought to be *servitium viscatum*, lime twigs and fetches to place myself, and so I shall envy, not thanks. This is a course to quench all good spirits, and to corrupt every

man's nature. . . . I am weary of it, as also of wearying my good friends.

In the same year (1594) Kyd seems to have suffered a similar experience; he used the same metaphor, and advocated exactly the method which the persistent but discouraged Bacon was then actually employing.

Thus experience bids the wise to deal. I lay the plot, he prosecutes the point; I set the trap, he breaks the worthless *twigs*, and sees not that wherewith the bird was *limed*. Thus, hopeful men that mean to hold their own must look like fowlers to their dearest friends.—*Spanish Tragedy*, III. 4.

The accord here is between words and actions. Bacon, the hopeful man, desiring to hold his own, lays his plot by looking like a fowler to his dearest friends to prosecute his point, but her Majesty, he fears, will imagine "limed twigs."

In 1602, eighteen years after Kidd's death, *The Spanish Tragedy* was reprinted with a number of most valuable and important additions. It is the current practice to call these Ben Jonson's additions, because Henslowe in his diary so records a payment in 1601. Mr. Boas writes of these additions as being so steeped in passion and wild sombre beauty that they threw into harsh relief Kyd's more old-fashioned technique and versification. He quotes both Charles Lamb and Edward Fitzgerald as affirming the "Additions" to be totally unlike Jonson's admitted work.

At a certain date Jonson, according to the cipher story, became Bacon's assistant and confidant. When Bacon was sixty, Jonson in verse addressed him as "Hail, Happy Genius of this ancient pile." In his preface to *Sejanus*, a play first acted in 1603 and probably written earlier, he refers to a certain "happy genius" who had collaborated with him. The cipher story claims *Sejanus* as the work of Bacon. Jonson

may well, therefore, have been only an intermediary for Bacon when *The Spanish Tragedy* was revised for acting by the players associated with Henslowe.

In his verses prefixed to the Shakespeare folio Ben Jonson refers to "Sporting Kyd."

The "Additions" to *The Spanish Tragedy* give us at once the source of Jonson's jocular epithet and an indication as plain as a pikestaff as to who the author really was.

Reference should be made to Act III., Scene xi., where the third passage of Additions occur. The whole passage is worth reading, but I quote a few lines only :—

> "What is there yet in a sonne? He must be fed
> Be taught to goe and speake. I or yet?
> Why not a man love a Calfe as well?
> Or melt in passion ore a *frisking Kid*
> As for a sonne? Methinks a *young Bacon*
> Or a fine little smooth Horse-colt
> Should moove a man as much as dooth a sonne."

When young Bacon wrote *The Spanish Tragedy* he was a frisking kid of about twenty-four. At the age of forty-one he could not, to use the words of Jonson, "spare or pass by a jest."

Is it too much to ask that a Professor of an Irish University may eventually also perceive the joke? His own researches reveal so much to disprove the law stationer theory of authorship that it is to be regretted that the obvious is at present invisible to him.

Mr. Charles Crawford, whose *Collectanea* has been recently published, is another valuable worker in the Elizabethan field; but toiling as he does without the *Filum Labyrinthi*, he is depriving himself of the discoveries to which his exertions and talents justly entitle him. He is assured that *Arden of Faversham*, a play which Tieck, Swinburne, and other critics firmly claim for Shakespeare, was written by Kyd. He thinks

the vocabulary, phrasing and general style of *Arden* are those of Kyd. Kyd in turn is convicted of frequent borrowings from Spenser, Watson, Marlowe, Lyly and Peele. Elesewhere Mr. Crawford remarks, "But all men repeat themselves both in speech and writing, and it is these repetitions that go to make up what is termed 'style.'" Until critics realise the protean literary labours of Francis Bacon the muddle will be perpetuated. Every one of his repetitions will be regarded as a plagiarism, an imitation, or a repetition, accordingly as it serves the argument of the moment.

PARKER WOODWARD.

THE ALCHEMYSTIC AT-ONE-MENT

IN the preceding number of BACONIANA I endeavoured to show that the so-called "pot" watermark was a representation of the St. Grail, that the St. Grail was the emblem of Man the Microcosm, and that the reform of this Microcosm was the aim and butt of the alchemystical philosophers. If books containing the pot watermark be examined, it will be found that in nearly all cases they contain a supplementary mark, which appears to be a representation of two pillars. The makers of "Lily-pot" paper seem to have generally made this particular size of sheet with a double mould combining both designs. In *Francis Bacon and His Secret Society* Mrs. Pott supposes the mark now in question to represent a pair of candlesticks, but I fear she is mistaken. The objects are clearly pillars with bases and capitals connected to each other by an almost endless variety of ornamentation.

I shall endeavour to show that just as the pot symbolised Man, so this pillar mark is the emblem of man's

Renaissance; the two designs are complementary to each other and epitomize the Hermetic Art.

Symbolism, although it was employed so widely among the learned, is unhappily not an exact science. One can therefore only tentatively interpret any given emblem. In the case, however, of those now under consideration, comparison of many varieties shows that these pillar symbols consistently prove each other and thus they demonstrate their own interpretation.

The alchemists held that there was a duality in man. Under the veiling terms, "sun and moon," "active and passive," "agent and patient," and hundreds of other similar expressions, they indicated this duality and remind us of the ancient saying that man is a charioteer driving a light and a dark horse. Swedenborg expressed this duality by the terms "will" and "understanding," by the reconcilement of which man becomes an angel. In Freemasonry the same idea seems to be conveyed by the two Pillars of the Porch—the twin principles which stand in the threshold of the Temple of man's soul. It was taught by a school of philosophers that the Mediator, the means of AT-ONE-MENT between the dual and conflicting principles of man, was Christ—the personification of THE LAW and the SPIRIT OF TRUTH.

Thus the anonymous editor of an edition of the works of Fenelon issued in 1723, writes: "It is in this double purification of the understanding and of the will that the interior life consists, and it is God alone that can operate by His action, immediate and central. It is He alone as Light and Love that can dispel the darkness of our souls and fix the agitations of our hearts." The water-marks herewith are perfect emblems of this AT-ONE-MENT. The two pillars or principles are, it will be observed, in every case connected to each other by symbols of the Divine, either the Grapes, *i.e.*, the True Vine, the Trefoil, *i.e.*, the Trinity, or by

an A and an O, *i.e.*, Alpha and Omega—the First and Last.

The initials (and it is the appearance of this essentially Kabalistic system of *notaricon* that stamps these and other watermarks as being *secret* and not ecclesiastical symbols), as in the case of the pots, are the first letters of well-understood phrases. It would be mere guesswork for anyone at this day to say exactly for what they stood.

Initials representing the Deity seem among this school of thinkers to have been employed in a bewildering and extensive manner. Among other customs Freemasonry has adopted (or inherited) relics of this system of *notaricon*. Thus its pseudo-mysterious reference to the Deity as TGAOTU is resolvable into the simple phrase, (T)he (G)reat (A)uthor (O)f (T)he (U)niverse. Of the letters C A B we may find an explanation in *The Text-Book of Freemasonry* (Anon., p. 237): "C typifies the Omnipotent and Eternal Author of the universe, having neither beginning or ending. It also calls to our remembrance the grand and awful Hereafter, or Futurity, where we hope to enjoy endless bliss and everlasting life. The characters which are placed on each angle of the T are Hebrew and particularly worthy of our attention, the Aleph answering to our A, the Beth to our B, and the Lamel to our L. Take the Aleph and the Beth, they form the word AB, meaning 'Father'; take the Aleph and the Lamel, the word AL, which means 'WORD'; take the Lamel and the Beth, they form the word LB, meaning SPIRIT; take the Beth, Aleph and Lamel, the word BAL, meaning LORD; take each angle of the triangle, they will form the following sentences: FATHER LORD, WORD LORD, SPIRIT LORD." The initials GG almost certainly stand for Grand Geometrician. For H we should probably read HIRAM, the Builder. De Quincey tells us that the

name HIRAM was understood by the elder Freemasons as an anagram. H.I.R.A.M. meant (H)omo, (J)esus, (R)edemptor, (A)nimarum ; others explained the name (H)omo, (J)esus, (R)ex, (A)ltissimus, (M)undi ; others added a C to the HIRAM in order to make it (CH)ristus (J)esus, etc."

I have, I think, sufficiently shown that these pillar emblems are expressions of the redemption or AT-ONEMENT of the ST. GRAIL. The following verses, translated from the German some time previous to 1677, express in simple form the same ideas :—

A STRING OF PEARLS.

God's spirit falls on me like dewdrops on a rose,
If I but like a rose my heart to Him unclose ;
The soul wherein God dwells—what Church can holier be ?
Becomes a walking tent of heavenly majesty.

Lo ! in the silent night a child to God is born,
And all is brought again that ere was lost or lorn;
Could but thy soul, O man, become a silent night,
God would once more be born in thee and set all things right.

Ye know GOD but as Lord, hence Lord His name with ye;
I feel Him but as LOVE, hence Love His name with me !
How far from here to heaven ? Not very far, my friend;
A single hearty step will all thy journey end.

Though Christ a thousand times in Bethlehem be born,
If He's not born in thee, thy soul is all forlorn;
The Cross on Golgotha will never save thy soul;
The Cross in thine own heart alone can make thee whole.

Christ rose not from the dead, Christ is still in the grave,
If thou for whom He died art still of sin the slave.
Hold there ! Where runnest thou ? Know Heaven is in thee ;
Seekest thou for God elsewhere, His face thou'lt never see.

In all eternity no love can be so sweet
As where man's heart with God in unison doth beat.
Whate'er thou lovest, man, that, too, become thou must;
Good if thou lovest good—dust if thou lovest dust.

Ah ! would the heart be but a manger for the birth,
God would once more become a little child on earth !
Immeasurable is the Highest; who but knows it ?
And yet a human heart can perfectly enclose it !

HAROLD BAYLEY.

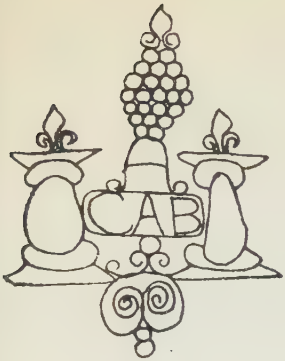


Fig. 1.

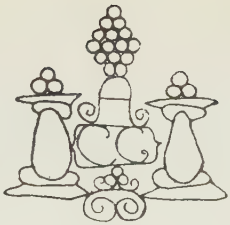


Fig. 2.

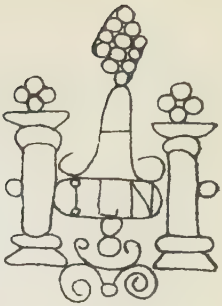


Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

Fig. 7.

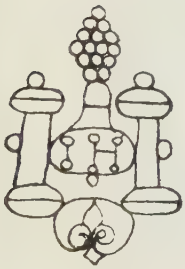


Fig. 8.

Fig. 9.

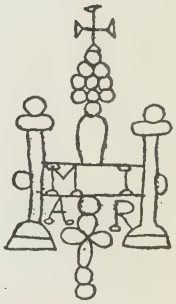


Fig. 10.

Figs. 1 and 2.—Watermarks from Bacon's *Sylva Sylvarum.* Lond., 1669.
„ 3 and 8. „ „ „ *Resuscitatio.* „ 1657.
„ 4 „ „ *Moses and Aaron.* „ 1634.
„ 5 and 7. „ „ Bacon's *Adv. of Learning.* Oxford, 1640.
„ 6 „ „ Heylin's *Hist. of Sabbath.* Lond., 1636.
„ 9 and 10. „ „ Bacon's *Henry VII.* „ 1641.

FRANCIS BACON'S CLOCK CYPHER

(*Continued from page 187, Vol. IV.*)

WE learn from the Biliteral Cypher Story that the Biliteral is the only one of Bacon's Cyphers whose course is continuous, the others being of a broken and fragmentary nature. Such is especially the case with the Time or Clocke Cypher, one of the chief objects of which is, it seems to me, the connection by count, of words or sentences in one place, with congruent, elucidatory, or supplemental words or sentences in another. It is in fact a system of "Measure for Measure." I do not wish to suggest that I know anything like all that is to be known in regard to this Cypher and its application, and as an exhaustive description is at present impossible I must, without attempting classification, leave the examples which I will give to speak for themselves, in the hope that they will be sufficiently convincing to induce others to join in the quest. It would not at all surprise me if the Time Cypher, as I know it, proved to be only a small portion of a great system of elucidatory numbers and calculations.

To any reader who may be sceptical as to the use of figures to represent letters I would suggest a perusal of a most interesting article in the June, 1904, number of "The Connoisseur," on the work of Master Craftsman John Voyez, in glass and other media. Voyez Master Craftsman's number was 1,330, and the names he gave to many of his best productions are such that, when their letters are numbered according to the figures of the Craft Alphabet, they produce the number 1,330. Disbelief in the Shakesperian explanation of it led me to examine more closely the eccentric pagination of the First Folio, where, among other things, I noticed

that the first exceptionally numbered page is *Comedies*, page 61, that number being in smaller type than any preceding page number. This marked page is the initial page of *Measure for Measure*, which title is, like the page number, printed in a peculiar manner, its first word consisting of great capitals occupying one line, while the two remaining words are printed in comparatively diminutive type, thus :—

MEASURE
For Meaſure.

The first "e" in the second line of the title *Measure for Measure* is of unusual shape. Speaking, in his Biliteral Cypher Story, of the use of "marked and peculiarly shaped letters, . . . employed for signs to my decypherer," Bacon says, "Hee who seeth the signs must mark some significance or design, but most men will suppose this to rest entirely in the marks and will find nothing." These words suggested that the "marking" of the letter "e" referred to has a secret purpose, and I then noticed that the reading of the Title to this point is "Measure for Me." I next observed that in a number of places in the Titles in the First Folio where "m" and "e" fall together the latter is "marked," as though to attract attention to the word which these two letters form, and bearing in mind the statement in the Biliteral Cypher Story that "most wordes signify other thinges," and that names are often hidden "in common tearmes," I applied their ordinary and secret counts to the letters

$$\left.\begin{matrix} 12 & 5 \\ M & E \\ 22 & 5 \end{matrix}\right\} 44$$

and found that the total count is 44, the secret count of

BACON
2 1 3 24 14 = 44

This connection of ME and BACON reminded me

of the connection of ME and FRANCIS in the words, in *Love's Labour Lost,* in the First Folio,

"O, marrie me to one Francis,"

to which attention is attracted by the spelling of the name "FrancEs" as "FrancIs," and by the fact that although Costard speaks of marriage he is at the same time made to subtly hint at freedom through his confusion of the name "FrancEs," which means "free" (printed "FrancIs," which also means "free") with "infranchise," which likewise means "free." In view of this and of the occurrence of the words "set ME free" as the last three words of the suggestive *Tempest* Epilogue and of a cypher (the letter "O") at the commencement of the sentence quoted above, it seemed clear that that sentence "verie forcibly maketh a plea for aide, that a prisoner may be set free," and I thought it possible that a careful examination of the sentence might assist my attempt to understand "Measure for Me" and other whimsicalities of *Measure for Measure.*

In his Biliteral Cypher Story, Bacon frequently speaks of himself as "Francis First," and I take the interpretation of the words,

"O, marrie me to one Francis"

to be

"Cypher, marry BACON to FRANCIS. I."

The repeated references to "Lenvoy" and "Goose" in the portion of the scene where the words quoted occur, and the fact that the jargon of which they form part has at its commencement the words:—

"Some enigma, some riddle, come, thy Lenvoy begin,"

seemed to indicate that the lines,

"O marrie me to one Francis, I smell some Lenvoy, some Goose, in this,"

had a further secret significance. The lines are the 115th and 116th dialogue lines in their scene, the sum of these numbers being 231, which is the ordinary count of

WILLIAM SHAKESPEARE, ACTOR.

The name FRANCIS is the 157th dialogue word in its column, that number being the full count of

BACON, KING.

The lines are spoken by Costard, who is called "Clowne," abbreviated to "Clow." The ordinary and secret counts of COSTARD are each 76, and the ordinary and secret counts of CLOW are each 49.

76 = WILLIAM. 49 = MASK.

The full count of the word

11 5 13 20 14 23 = 86
LENVOY
9 5 14 23 24 16 = 91
} 177

is 177, the ordinary count of

WILLIAM SHAKESPEARE,

and the full count of

7 14 14 18 5 = 58
GOOSE
7 24 24 18 5 = 78
} 136

is 136, the ordinary count of

BACON SHAKESPEARE,

and also the ordinary count of

FRANCIS FIRST.

It is clear that the words quoted are intended not only to marry ME (or BACON) to FRANCIS, but also to associate the name FRANCIS BACON with the name WILLIAM SHAKESPEARE, and the name BACON with the pen-name SHAKESPEARE and with the title

FRANCIS FIRST. These interesting results encouraged further study of *Measure for Measure.*

The "marked" letter "e" which completes the sentence "Measure for Me" derives additional importance from the fact that it is the 67th letter in the main Titles from the *beginning* of the Plays in the Folio, and that it forms part of the 33rd main Title from the *end* of the Folio.

67 = FRANCIS. 33 = BACON.

The facsimile of the First Folio which I use is the "Staunton," and this shows in the fifth line of the first column of the page on which the Title occurs the word "know" with a bar printed obliquely across the letters "kn," thus "know," and on the opposite page a similar bar connects an "l" with an "i" in the last two lines. These marks do not appear in the Oxford Facsimile nor in the Halliwell-Phillipps Facsimile. There are numerous differences between individual copies of the First Folio, and also between copies of the 1640 *Advancement of Learning.* These differences I regard as incentives to enquiry. The four "marked" letters constitute the word "link," which in view of the "marked" title, and page number 61, and of the fact that this number is the secret count of STARRE and also the ordinary count of SPEARE (the *last* syllable of SHAKESPEARE), suggested that the strikingly printed word MEASURE (the full count of which, 163, is not only emphasized by its occurrence on three consecutive right-hand pages of the Comedies, but is also the secret count of FRANCISBACON,POET, as well as the secret count of STARREOFPOETS), in some way forms a "link" between the First Folio and the 1640 *Advancement of Learning,* where, on the first page, we find a portrait of Bacon, seated under a poet's wreath and wearing a robe that has nine (number of the Muses) *stars* on its sleeve; and on the opposite page clasped hands, symbolising

the word SHAKE (the *first* syllable of SHAKE-SPEARE). On examining the introductory pages of the 1640 *Advancement*, I found, next to page 60, an unnumbered page, at the foot of which occur the words, "In Mensura et Numero et Ordine." This page if numbered in sequence with its predecessor would bear the number 61. We have thus, at the head of page 61 in the First Folio, the word "Measure," printed in extraordinary type, and at the foot of page 61 in the 1640 "Advancement" the words "In Mensura." Excluding the pages in the latter book that contain Bacon's portrait and the title of the book, and counting from the next printed page, we find that page 61 becomes page 95. As the name FRANCIS is the catch-word on the preceding page (although the first word on the next page is really "Francisci"), it seemed highly probable that the numbers 95 and 61 had a hidden significance, and such proved to be the case, as

95 = SHAKE
61 = SPEARE,

these two words together giving Bacon's favourite pen-name, SHAKESPEARE. So that the catch-word on the one page and the two numbers connected with the next give FRANCIS SHAKESPEARE, which convinced me that the words "In Mensura et Numero et Ordine" at the foot of the page also had a secret significance. The page in question is arranged like a title-page, and its *second* line being printed in great capitals of the exact size of those in the *second* line of the First Folio title-page, suggested the application to that title-page of the words, "In Mensura et Numero et Ordine." By *measurement* I found that the first line of that page is not in the centre of the space occupied by the second line, but has a marked bias to the right, the effect of this displacement being to throw the first "M" in MR. WILLIAM, in the

first line, exactly over the first "E" in SHAKE-SPEARES in the second line, thus giving the word ME suggested by MEASURE FOR ME. On applying to the letters ME their ordinary and secret *numbers*, their total is, as we have already seen, 44, the secret count of BACON. Reference to the title-page will show that only two of the letters in the second line are each exactly beneath one letter, and one letter only, in the first line. The four letters thus connected are

M W
E S

their *order* in the two lines being 1, 3, 14,15, the sum of which numbers is 33, the ordinary count of

BACON.

The ordinary count of the letters M W is 33, and their secret count 35, and the full count of E S is 46, and the total of these numbers is 114.

33 = BACON
35 = HIS
46 = CLOCKE
---
114 = BACONS CLOCKE

We have thus seen that by applying *Measure* to the First Folio title-page, we not only discover ME hinted at in the arrangement of the title *Measure for Measure*, but also that W. S. (William Shakespeare's initials) are bracketed with ME. By *number* we find that ME is BACON, and by *order* we find that ME and William Shakespeare's initials, W. S., also give BACON. In addition, we again find the name on the First Folio title-page associated with a clock.

Returning to *Measure for Measure*, we notice that the type of figures used up to and including page 60 in the First Folio is (with the exception of the units figure in the number 62) next employed on page 67.

67 = FRANCIS. 60 = ST ALBAN.

The same result is obtainable from the catch-word and number on page *60* of the 1640 *Advancement of Learning*.

Catch-word, FRANCIS. 60 ST ALBAN.

We have seen that the full count of the word MEASURE is *163*, and that that number is the secret count of FRANCIS BACON, POET. Coincidence can scarcely account for the fact that this significant number *163* is emphasized by being thrice used in the Comedies, and that on the second page bearing this number we find the second example in the main titles of the First Folio of the association of the letter "m" with a marked "e." This occurs in the main title of "The Merchant of Venice," which has a marked "e" in "Merchant," and also has a marked "e" in "Venice." The first of these marked letters is the 153rd, and the second the 163rd, letter in the main titles.

153 = FRANCIS BACON, POET (ordinary count).
163 = FRANCIS BACON, POET (secret count).

We have also seen that the full count of the letters ME which form part of the word MEASURE is 44. The 44th word in the main titles is ALLS (in *Alls Well That Ends Well*), distinctively printed and standing in a line alone, and here also I am unable to regard as a coincidence the fact that 78, the full count of this word, is the ordinary count of MEASURE. The word "Alls" does not appear in the "Catalogue" of the Plays, the reading there being "All is," and doubtless "Alls" was adopted in the title at the head of the Play because "All is" does not give the required count. Thus the full count of the word MEASURE points to a page on which the marked type suggests the word ME, and the full count of ME directs us to a word in the main titles the full count of which is the ordinary count of

MEASURE, this association of MEASURE and ME agreeing with the association of these words in the title "*Measure for Measure.*"

A. J. WILLIAMS.

(To be continued).

RECENT GERMAN SHAKESPEARE-THEORIES

IN the last number of BACONIANA a brief notice was given of Karl Bleibtreu's amazing discovery—as he asserts—that the true Shakespeare was not Mr. William Shaxper of Stratford-on-Avon, but Roger Manners, Earl of Rutland. Since the former notice of this new German theory, Karl Bleibtreu's work has reached us—together with the third, enlarged edition, and this requires some further notice. But Bleibtreu has a twin brother in constructive literary art, Peter Alvor, who has published "A New Shakespeare Evangelium." According to Alvor, Shakespeare was a dual personality; Rutland wrote the comedies, and Southampton wrote the tragedies. Oh! these Germans! They are fearfully and wonderfully made! All compact of theories, conjectures, systems, and enigmas. The last conjecture is that Shakespeare is a sort of Siamese twin—two bodies indissolubly fused into one by lateral ligaments. It is a new *Comedy of Errors*, with doubled parts. Bleibtreu and Alvor are the two Dromios, Rutland and Southampton the two Antipholuses.

Karl Bleibtreu's work, *Der Wahre Shakespeare*, is by far the most interesting and elaborate of these two. It consists of two parts, first—an argumentative statement of this theory concerning Shakespeare's personality, a sketch of Rutland's life, and reasons for the identifica-

tion with Shakespeare. The second part is a drama, in five acts, in which over twenty well-known Elizabethans are the *dramatis personæ*: the Queen, Leicester, Essex, Rutland, Southampton, Bedford, Raleigh, Bacon, Willoughby, Shakspere, Ben Jonson, Lady Sidney, Lady Vernon, Lady Manners, and some others. Bleibtreu is an author of much repute, a very accomplished writer of many dramas and romances. The drama now in question is, it must be admitted, extremely powerful, especially in the third and fourth acts, in which the Essex conspiracy is most graphically represented, and with considerable fidelity to historical fact. The real motive of the whole is to show Rutland and his lady—the daughter of Sir Philip Sidney—in the most attractive colouring, and Bacon as the most contemptible of human beings. Whenever Bacon comes on the scene a slimy and poisonous trail seems to follow him; he tells wilful lies—he is obsequious, fawning, flattering, treacherous; money and position are the consuming passions of his life. His behaviour is sneaking, hypocritical, underhand, absolutely destitute of anything generous or unselfish. He is the butt of all the company; he is sneered at as a philosopher, no one trusts him, everyone sees in him the most degraded type of servility and self-seeking. He brings Essex to the block and Rutland to long imprisonment, from which he emerges a dying man, with a broken constitution. He answers Bacon's cold and ceremonious expression of sympathy for his bad health with the sarcastic reply:—"The consequence of a long imprisonment, for which I am indebted to your friendly exertions." And yet, according to the picture which Bleibtreu himself gives of the conspiracy it was as wicked and dangerous an act of high treason as was ever attempted; it contemplated as a possibility the murder of the queen; the authors of it richly deserved their fate, and anyone vindicating or

excusing them would have shared their guilt if not their fate, a *particeps criminis* if not *particeps pœnæ*. This is a specimen of the gross and exaggerated animosity shown throughout to Bacon. We cannot help regarding this not simply as a mistaken judgment but a moral offence, and if the shade of Bacon could bring an action for libel against Bleibtreu he would certainly obtain substantial damages. Bleibtreu is not only untrue to fact, he is libellous, malicious, vulgar and scurrilous. However, it is satisfactory to know that he has no followers in Germany—not a single adherent. He is *Athanasius contra mundum*. But there does not seem to be any authentic information that Athanasius swaggered in his isolation, and treated all those who ventured to express dissent with insult and contempt; in his detachment he was at least modest and civil. This Bleibtreu is *not*, and he is especially rude to the Baconians, who are ignorant, shallow, mad—a straight jacket is their most appropriate costume. They might perhaps take a hint from Bleibtreu's own motley, and his very jingling cap and bells.

It is satisfactory to know that the Germans are laughing as well as ourselves. Dr. Traumann, writing in the *Frankfort Zeitung*, describes Bleibtreu's attempt as very much akin to the Hauptman of Kopenich, which provoked the laughter of all Europe, when the shoemaker, playing the part of captain, with a dozen of "stupid recruits," made a prisoner of a superior officer, and was for a time believed to be a military authority. It seems to us that the Shakespeareans have been hoaxed in much the same way.

Nothing can be more inconclusive than the reasons which Bleibtreu gives for his strange hypothesis. Every one of them is far more applicable to Bacon than to Rutland; and all the irresistible indications pointing to Bacon are absent. There is not the faintest proof in Elizabethan records, or in the books

which have come down to us, that Rutland ever wrote anything worth preserving. Not a fragment is connected with his name in the Catalogue of the British Museum ; the biographical dictionaries mostly ignore him ; the Dictionary of National Biography has a brief notice of Roger Manners, Earl of Rutland, and here also not one fact connects him with literature.

Bleibtreu's theory is very learnedly discussed by Professor E. Sieper in the "Algemeine Zeitung," of Munich. Sieper is one of the first Shakespeareans in Germany. He refers to the grounds upon which Bleibtreu claims *Hamlet* for Rutland, as follows :—

"1. Only Rutland, "the eternal student of Padua," knew Wittenberg, that is referred to in *Hamlet*, and of whose existence those living at that time in England had no notion.

"2. Rutland possessed that accurate acquaintance with the Danish Court which the poet shows in *Hamlet* ; he had acquired this knowledge on the spot by personal observation on his journey to Denmark.

"3. The two Courtiers, Rosenkrauz and Guilderstern, were actually present at the Danish Court when Rutland was at Helsingfors. Moreover, two Danish noblemen of this name were in Padua under Rutland's commission.

"Bleibtreu's first point—his contention that Wittenburg was unknown in England at Rutland's time, is simply ridiculous. In England, where the cause of the Reformation had triumphed, had no one ever heard of the place where Luther launched his 95 points of attack for the freedom of souls? Moreover, there are plenty of literary works, anterior to *Hamlet* and Elizabeth, in which a knowledge of Wittenburg is shewn. I need only mention Marlowe's "Faustus," and Leukenor's 'Discourse on Universities.'

"As to the second point, it is to be noted that

Hamlet was completed long before Rutland's journey to Denmark. On June 26th, 1602, it was entered at the Stationers' Registry, with the express notice that it had been already presented.

"In reference to the third point, the fact that Rutland met at the Danish Court persons bearing the names of Rosenkrauz and Guilderstern is not at all surprising. Both were well-known characters, whose names appear over and over again in Danish history. And if Bleibtreu's contention that relatives of these families travelled with Rutland to Padua is admitted, that also is not surprising. We recommend Bleibtreu to look into the 'Shakespeare Jahrbucher' from 1878 and 1890. He will there discover that there is not the least significance in the fact that these two names are coupled."

In Bleibtreu's additional arguments he chuckles scornfully over the notion entertained by Baconians that Bacon's own fall is reflected in the character and fate of Cardinal Wolsey. "Why," he triumphantly exclaims, "this play was written seventeen years before that happened." How on earth does he know this? It was not published till 1623; attempts to identify it with an earlier play are purely conjectural, and even if the identification is admitted, every half-instructed Shakespeare student knows that the plays already published, when reproduced in the folio, were greatly enlarged and altered, and why may not the speeches of Cardinal Wolsey be additional matter, not before written? It seems that Bleibtreu's courteous shaft, imputing *Thorheit* to us, recoils and hits himself.

There is not the necessity to recapitulate the grounds on which Bleibtreu constructs his fantastic theory. We gladly avail ourselves of his own commentary on adverse arguments: "Not even the gods can cope with stupidity," and "Oh, divine logic! what crimes have been committed in thy name!"

R. M. Theobald.

An Index to "Baconiana"

[THE following "contents" of BACONIANA, from its first issue in 1886, will probably be of service to those newer subscribers who are unfamiliar with the wide field which has been covered in the past. The index here given, and now for the first time printed, is complete; but several of the earlier numbers are out of print, and of others only a few copies remain. Any issue in stock will be supplied at the published price of 1/-.]

JOURNALS

No. 1.—Proceedings of the Bacon Society. Bacon as viewed by his Biographers. Mr. Donnelly's Shakespeare Cipher.

No. 2.—Proceedings of the Bacon Society. Did Francis Bacon write Shakespeare? Hamlet's Note-Book.

No. 3.—Proceedings of the Bacon Society. Shakespeare, the Lawyer; Bacon, the Poet. Mr. Donnelly's Cipher.

No. 4.—First Annual Report. Proceedings of the Bacon Society. Shakespeare, the Lawyer; Bacon, the Poet.—II. Higgin's on the Bacon-Shakespeare Controversy.

No. 5.—Proceedings of the Bacon Society. The Bacon-Shakespeare Controversy, Aug. to Nov., 1887. Hamlet and Bacon's Advancement of Learning. "I Cannot Tell." Bacon's Poetry. Francis Bacon's Metaphors with regard to the State.

No. 6.—Recent Phases of the Bacon-Shakespeare Controversy. Sir Theodore Martin on Bacon and Shakespeare. Bacon's Use of the word "Pioner," and related Expressions. Dr. C. M. Ingelby on the Authorship of Shakespeare. Francis Bacon's Metaphors with regard to the State.

No. 7.—Proceedings of the Society. Second Annual Report. Mr. Donnelly's Reception at Westminster Town Hall. Sir Theodore Martin: A Reply. Francis Bacon's Metaphors with regard to the State.

No. 8.—Recent Publications relating to Bacon and the Baconian Theory. Bacon, Shakespeare, and the Rosicrucians. The Early History of Hamlet. Parallels. Baconian Illustrations of Shakespeare. Francis Bacon's Metaphors with regard to the State.

No. 9.—Delia Bacon's Life. Appleton Morgan and his Shakespeare Studies. Dr. Creighton on Falstaff's Death-bed. Bacon on the Use and Abuse of Money. Bacon and the Rosicrucians. Bacon on Wonder and Knowledge. Francis Bacon's Metaphors with regard to the State.

No. 10.—Recent Baconian Literature. More Parallels. Marlowe's Edward II. Francis Bacon's Metaphors with regard to the State.

No. 11.—Mr. Donnelly's Cipher. Julius Cæsar. Bacon's Charge against Somerset. Francis Bacon's Metaphors with regard to the State. Our Sea-Girt Island. Correspondence.

"BACONIANA," NEW SERIES.

No. 1.—Francis Bacon: Founder of the Royal Society. The Portraits of Francis Bacon and of William Shakespeare. The Concealed Poet: A Historical Parallel. Sidney's Shake-Speare Sonnets. Eulogy: Thomas Powell to Francis Bacon. Our Study: Notices of Contemporary Literature and Research in Bacon. "Let it be Inquired." Correspondence. Illustrations in this Number: Portraits of Sir Francis Bacon and William Shakespeare; Shakespeare's Signatures.

No. 2.—Bacon, Shakespeare, and the Critics. The Sonnets. England Walled by the Sea. Paraphrase of Bacon's Essay "On Delays." Mr. Shakespeare, Q.C. De Quincey and the Rosicrucians. Bacon's "New Atlantis." A Few More Words about Portraits. List of "Shakespeare" Plays Published during Shakespeare's Lifetime. Medals Struck in Honour of Bacon. The "Arena" Discussion. Bacon in the Middle Temple. Answers to "Baconiana," May, 1893. Answers to Inquiry concerning "Shakespeare's Tomb." "Let it be Inquired." Illustrations in this Number: Portraits of Sir Francis Bacon: (1) Devonshire Bust (profile); (2) Devonshire Bust, ¾-face; (3) Medal, 1823; (4) Mr. Thomas Bushell's Golden Medal.

No. 3.—"Let's Talk of Graves, of Worms, of Epitaphs." Bacon's Style. Bacon the Author of the Sonnets. A Promus Study. Mr. Shakespeare, Q.C. "Insolent Greece and Haughty Rome." The Stage-Player Impostor and the latest Rosicrucian Hypothesis. *Honorificabilitudinatibus.* Death of Anthony Bacon.

No. 4.—Bacon's Use of the Writings of Tacitus in Passages of the Shakespeare Plays. The Sonnets. Secret Marks in Printing. Francis Bacon's Method. A Surmise as to the Source of the Surname Shakespeare. Of some laudatory Verses written after the Death of Francis Bacon. The Philosophy of Parmenides, Studied by Francis Bacon, reappears in Hamlet. The Riddle of the Beautiful Lady. A Few Words about the Portraits of Francis Bacon.

No. 5.—A Retrospective Review. Notice. Tacitus and Richard II., Part II. "Shakespeare and the Emblem Writers." Bacon's Personal History and Character as Reflected in Shakespeare. Of Francis Bacon and the Doctrine of Microcosmos. A Forged Autograph of Shakspere. Anagrams. The Riddle of the Beautiful Lady. Bacon and George Herbert.

No. 6.—The Psalms and Prayers of Francis Bacon and John Milton. Aristotle Misquoted. Tacitus and Richard II.,

Part III. Bacon's Essay of Pan. Francis Bacon's "Servants" and Shakespeare's Company. "Willm. Shakespeare —Hundred and Twenty Poundes." The Shakespeare Cipher, Part I. Francis Bacon's Pyramid. Money, Dirt, Muck, Mud, etc. Jottings.

No. 7—Francis Bacon's Opinions on Manners and Morals. Titania and the "Indian Boy." The Winter's Tale. A Poem by Bacon. "The New Birth of Time." Sir Walter Scott on Bacon and Shakespeare. The "History of Henry VII." compared with "King John." The Rosicrucian Mystery. The Shakespeare Cipher, Part II. Poet-Ape. Priscian Scratched. The World Old in Modern Times.

No. 8.—Did Francis Bacon Fill Up All Numbers? Flower Emblems in the Works of Francis Bacon. Classical Attainments of the Author of Shakespeare Plays. Ben Jonson and Cipher in the Plays. Was Francis Bacon the Centre of a Society? Correspondence. Notices on Books, Progress, *Desiderata*.

No. 9.—A Prospective Review. Francis Bacon's Debts to Horace. Some Watermarks of XVI. and XVII. Centuries. Links in the Chain. Dr. Owen's Cipher. Did Francis Bacon Fill Up All Numbers? The Barnfield Cipher. Notices.

No. 10.—Francis Bacon's "Antitheses of Things." Francis Bacon's Debts to Horace, Part II. Number Eleven. The Shakespeare Coat of Arms. Foundations. Links in the Chain, Part II. Francis Bacon's "Settled Notions." Timon of Athens. Observations on the Doctrines of Light and and Sound. Anagrams and Word Ciphers.

No. 11.—Tell-Tale Title Pages, or the Tau Cipher. "Leycester's Ghost." Some Curious Vignettes in a Baconian Work. The Theatre, Dramatists and Actors, from the 14th to 16th Centuries. Shakespeare and Plautus. Mr. W. H. Links in the Chain. "Shakespeare's" Grave, Mural Monument and Epitaphs. Notices.

No. 12.—Francis Bacon or William Shakspere. Some Reasons for the Baconian Theory. The Lives of Bacon and Shakspere Compared with the Dates and Subject-Matter of the Plays. Conclusion. Appendix A. Appendix B.

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Story. *Facsimile* Sheets from Bacon's "*De Augmentis.*" Edmund Spenser's Poems. Correspondence. The Essays. Did Francis Bacon hide a Light under a Bushel?

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No. 17.—The Most Recent Conclusions of German Scholarship on the Bacon-Shakespeare Question. Robert Greene. Ovid *cum* Shakespeare *cum* Marlowe *cum* Ben Jonson. Alchemy and the Holy Grail. Bacon's "Inquisitions" and the Sonnets. Literal Translation of the "*Manes Verulamiani,*" VII. A New Shakespeare Claimant. Sir John Oldcastle.

Rumours from Belvoir Castle

A FLUTTER of excitement has been caused during the past few weeks by a rumour (which eventually found itself in print) that important literary discoveries bearing upon the S. B. question had been made in the Library of Belvoir Castle. We are informed by the Librarian that there is no foundation whatever for the reports which have gained circulation.

NOTES, QUERIES, AND CORRESPONDENCE

"Sir John Oldcastle"

TO THE EDITOR OF "BACONIANA."

SIR,—There is probably little use in taking notice of such an article as that on *Sir John Oldcastle* in the January BACONIANA, the author of which shows complete ignorance of the elementary facts of the case. To one point, however, it may be as well to direct the attention of readers. The author finds that "It is difficult to understand the reasons why 'SIR JOHN OLDCASTLE' has not been generally attributed to the author of the other plays," *i.e.*, to Shakespeare or another. Besides other minor considerations there is the rather important reason that we know the play to have been written by Drayton, Hathway, Munday and Wilson, and this on the very excellent authority of the man who paid them for the work, namely Philip Henslow.

Yours faithfully, W. W. GREG.

TO THE EDITOR OF "BACONIANA."

THE Editor of "*Henslowe's Diary*" in the above note favours me with a reference to the Diary which he deems conclusive. The entries in this Diary when examined are however hardly so clear as Mr. Greg would have us believe. By the same method Mr. Greg could prove to his own satisfaction that Decker and Chettle wrote "*Troilus and Cressida*," and that "*Julius Cæsar*" was written by Munday, Drayton, Webster, Middleton, and others.

This suggestion is of course possible, but, if it is believed in, Mr. Greg and other Shakespeareans will have to exclude the Actor of Stratford from the authorship.

My critic appears to accept the theory of collaboration; and, if one does this, why is it so absurb and impossible to suppose a school of Dramatists with Bacon at their head? Echo answers —Why?

E. BASIL LUPTON.

Mr. Appleton Morgan Explains

TO THE EDITOR OF "BACONIANA."

SIR,—I have often been asked why I did not address you an explanation which might tend to release me from that parlous state into which my friend, Dr. Theobald, plunged me by his article in your valued issue of July, 1905.

I am afraid the difficulty would be that Dr. Theobald spoke the exact truth; so that I could only confess that I *had* divagated and hesitated and verily boxed the compass of, and written upon at least two sides of, that many-sided Baco-Shakespearean question. The only excuse I have for my tergiversations is perhaps that, to my thinking, the question is a coldly circumstantial and objective one, and so one purely academical, which has no claims to my loyalty or my suffrages either way, and upon which I have a fancy to occupy as many points of view as I can fill for the time being. And yet, when I think of that brood of Leonidas—such staunch gentlemen as Dr. Theobald, Edwin Reed, Dr. Platt, together with those of your comrades whom I know only by hearsay—who accept the burden and stand staunchly and fearlessly and even to martyrdom on the rapt Baconian side, I am not a little ashamed of myself; nor can I fail to admire at least the child-like and unfaltering faith of that other Spartan band which tirelessly and ceaselessly—day and night resting not—proclaim that only "ignorant persons" believe that anybody but William Shakespeare wrote those plays and poems. If to enter the kingdom of heaven one must become as a little child, I must admit they are far nearer salvation than am I; for, far be it from me to suspect that, like Cicero's Roman augurs, they cannot pass each other in the street with straight faces.

The ignorant person, unhappily, does not bother himself with the question at all. I say, unfortunately, for, if he did, then, on the principle that the masses are always wrong, we might ask him what he thought about it, and so have a final test.

Believe me, Sir, faithfully yours,

APPLETON MORGAN.

Rooms of the New York Shakespeare Society, Jan. 20th, 1907.

"The Grave's Tiring-Room"

TO THE EDITOR OF "BACONIANA."

SIR,—The claim having been distinctly made at page 114 of my book, "The Defoe Period Unmasked," that the Phœnix First Folio of the Shakespeare plays issued in 1623 was under the immediate supervision of Francis St. Albans—in other words, of Francis Bacon himself—and that all of its introductory poems are products of his own pen, has become the subject of some interest in view of what follows.

Recently Mrs. Elizabeth Wells Gallup, upon direct application to investigate one of the mentioned introductory poems to the plays—to wit, the one signed L. Digges—to see if by Bacon's Bi-literal Cypher she could find anything Baconian in it, has returned as found in said poem by use of the mentioned cypher the following:—

"Francis of Verulam is author of all the plays heretofore

published by Marlowe, Greene, Peele, Shakespeare, and of the two-and-twenty now put out for the first time. Some are alter'd to continue his history.—F. St. A."

That the poem immediately following the one mentioned and subscribed J. M. should now receive like examination will presently appear, and which is in these words :—

"*To the Memory of Mr. W. Shakespeare.*

We wonder'd, Shakespeare, that thou went'st so soon
From the world's stage to the grave's tiring-room :
We thought thee dead; but this thy printed worth
Tells thy spectators, that thou went'st but forth
To enter with applause. An actor's art
Can die, and live to act a second part :
That's but an exit of mortality,
This a re-entrance to a plaudit.

—J. M."

Bacon says : "For if the life of Augustus was a play (as he himself signified when on his death-bed he told his friends to give him a "plaudit" as soon as he expired), so certainly was Livia an excellent actress, who could so well unite obedience to her husband with power and authority over her son."—Phil. Works by Spedding, Vol. V., p. 248.

And his second Essay on Death he ends in these words : "And since I must needs be dead, I require it may not be done before mine enemies, that I be not stripped before I be cold; but before my friends. The night was even now; but that name is lost; it is not now late, but early. Mine eyes begin to discharge their watch and compound with this fleshly weakness for a time of perpetual rest; and I shall presently be as happy for a few hours, as I had died the first hour I was born."—Literary Works by Spedding, Vol. I., p. 604.

Mr. Spedding, on flimsy reasons, thinks this second essay not Bacon's. We think it assuredly his. He certainly had reasons for producing the later essay. In a letter to Gondomer, soon after his fall, Bacon, among other things, says : "Now that at once my age, my fortunes, and my genius, to which I have hitherto done but scanty justice, calls me from the stage of active life, I shall devote myself to letters, instruct the actors on it, and serve posterity. In such a course I shall, perhaps, find honor. And I shall thus pass my life as within the verge of a better."

This letter is in Latin. We give the translation found in Basil Montagu's *Life of Bacon*, Vol. III., p. 216.

Believing that the mentioned poem subscribed by "J. M." contains matter of interest to the decipherer, I have endeavoured in my quotations merely to focalize attention upon it for careful thought, and so leave it without comment further than to close this paper with the Shakespeare Sonnet 68, which is in these words :—

"Thus in his cheek the map of days outworn,
When beauty liv'd and died as flowers do now,
Before these bastard signs of fair were born,
Or durst inhabit on a living brow;
Before the golden tresses of the dead,
The right of sepulchres, were shorn away,
To live a second life on second head,
Ere beauty's dead fleece made another gay.
In him those holy antique hours are seen,
Without all ornament, itself, and true,
Making no summer of another's green,
Robbing no old to dress his beauty new;
And him as for a map doth Nature store,
To show false Art what beauty was of yore."

South Lima, N.Y. J. E. Roe.

Religion and the Philosopher's Stone

TO THE EDITOR OF "BACONIANA."

Sir,—Mr. Bayley, in his article on Alchemy, might very well have cited Sir Thomas Browne. In the *Religio Medici* we read :—"The smattering I have of the Philosopher's Stone (*which is something more than the perfect exaltation of gold*), hath taught me a great deal of Divinity." The italics are mine.

Dorothy Curling.

Erratum

Dear Sir,—There is a bad mistake on page 10 of the last number of Baconiana in reference to Mr. Begley's discovery of the new life of Bacon. The second sentence at the top of the page ought to stand thus : "This most important discovery, in the *Histoire Naturelle*, edited by Pierre Amboise, was first brought before the public by Mr. Begley, in the third volume of his Bacon's Resuscitatio." As printed there is a hiatus, filled up with dots, and the sentence itself is absolutely unintelligible.

Yours very truly, R. M. Theobald.

Early English Dramatists

In this issue will be found a prospectus of the publications of the Early English Drama Society. Apart from the intrinsic interest of the Elizabethan Drama, the small number of copies which are now offered for subscription will almost assuredly send up the value of this new edition to a premium.